THE EMERGENCE OF ARABIC POETRY

From Regional Identities to Islamic Canonization

Nathaniel A. Miller

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Contents

Note on Transliteration, Translations, Dates, and Sources vii

List of Abbreviations ix

Introduction 1

PART I. FROM "PRE-ISLAMIC" TO LATE ANTIQUE TRIBALISMS

Chapter 1. Beyond the *Jāhiliyyah*: How Najdi Poetics Became Classical Arabic Poetry 17

Chapter 2. The Background to the Najdi-Hijazi Dichotomy: Arabians and Late Antique Empires Before 500 CE 47

Chapter 3. Development of Najdi and Hijazi Identities in Poetic Sources (500–622) 69

PART II. HIJAZI AND NAJDI REGIONAL IDENTITIES (500–632)

Chapter 4. Poetics of the Najdi Warrior Elite 97

Chapter 5. Hijazi Counterpoetics: The Case of Hudhayl 130

Chapter 6. Imagined Geographies 162

Chapter 7. Hijazi Imagined Geographies 183

Chapter 8

Poets as Tribal Spokesmen in Early Islam (Before 692)

None in the Hijaz are like [the Tamīmī clan] Dārim . . .
Ours is the fourth part of the spoils
from raids in Najd or Persia (*arḍ al-aʿājimī*).
—al-Zibriqān of Tamīm, late seventh century[1]

Introduction

In Chapter 1 I detailed the emergence of the Najdi-canonical ideal, a poetic model revolving around the panegyric, pseudo-nomadic, tripartite *qaṣīdah* cultivated in the early Islamic period in Najd and southern Mesopotamia. In these two particular areas a significant pool of marginalized military veterans (and their descendants) simultaneously formed the core of the first Muslim civilian population in Basra and Kufa, as well as the nucleus for those disaffected with Umayyad/Syrian tribal rule who were subsequently recruited to the Abbasid cause. As the result of the shift in cultural gravity from Syria to Iraq with the Abbasid takeover in 750 and the construction of Baghdad from 762, not to mention the increased use around this time of paper, the Najdi-Iraqi geographical and demographic nexus became central for the canonization of Arabic poetry itself, which in turn was itself expressive of new ideas of Arabness.

Subsequent chapters have elucidated the conditions under which the Najdi tripartite *qaṣīdah*, which played such a vital role in this canonization of "Arab" poetry, emerged in the pre-Islamic period. In particular, the tripartite *qaṣīdah* mediated a situation in which the Lakhmids, a sub-Sasanian Arab dynasty

based in al-Ḥīra, sought to maintain contacts with more egalitarian nomadic tribes of the Najdi interior. Although more hierarchical cultural values and material and financial subsidies set the Lakhmids apart from their nomadic cousins, panegyric poetry in this context was not an expression of nomads' abject submission but rather a delicately balanced negotiation between parties each seeking to be perceived by their own audiences as equals, in other words, within a heterarchy, a system of multiple, competing tribal hierarchies.

This and the following chapter explore the fate of the pre-Islamic Hijazi and Najdi poetic modes in the conquest and Umayyad period. Before the arrival of Islam, two forms of *qaṣīdah* were in an agonistic relationship with each other, with the Najdi mode steadily expanding. Following the death of the Prophet and then the Riddah wars, in which mostly Najdi tribes were compelled to accept Islam, or at least keep paying their taxes, the period of the conquests (630 until roughly 656) saw the general retreat of the *qaṣīdah* tradition, while at the same time poetry was adapted to the conditions of war on the new frontiers. Over the course of the first two civil wars (656–61 and 680–92), "as state legitimacy was centralized around Quraysh, the tribal structure immediately below the ruling dynasty became more rigid . . . than in pre-Islamic times (for then no structure existed), but more unstable below that level."[2] The span between the two civil wars, known as the Sufyānid period, named for the dynasty of Muʿāwiyah's father, Abū Sufyān, begins with Umayyad victory in the first civil war in 661 and lasted until the Marwānid branch of the Umayyads gained ascendency in 684 during the second civil war.

Removed from their pastoral bases and placed into military units, Hijazi and Najdi tribes' concerns shifted to the allocation of resources from war spoils and stipends, which were entirely controlled by Quraysh. A few alternative group identities partially emerged in opposition to Quraysh's consolidation of power during the conquest and Sufyānid period. Some of these group identities can be found explicitly detailed in poetic sources, while others survive as pseudo-entities, discernible now in "inauthentic" or incorrectly attributed poetry. Such is the case with much poetry by the Anṣār, a group created during the Prophet's lifetime by the amalgamation of the Medinan tribes of Aws and Khazraj. Much early Anṣārī poetry was attributed to the Prophet's poet Ḥassān ibn Thābit (d. before 661) after his death. A second group that challenged Quraysh was the mostly Najdi-Iraqi rebels against Umayyad rule known as Khārijites, who also composed poetry allowing them to pose as anti-tribal religious idealists. Their poetry opposed non-tribal categories such as "piety" (*taqwā*) to Qurashī exclusivism. ʿAlids, particularly those

supporting the Hāshim clan of Quraysh, also made use of poetry—although its exact relationship to the Hāshimite ʿAbbāsid revolution is unclear, this pro-Qurashī reconfiguration of group identity was evidently more successful than the Anṣārī or Khārijī modes.[3]

During the Sufyānid period, poetry in connection to Umayyad courts emerged, but on a decentralized, regional, and unsystematic basis. In particular, the Hijazi Umayyad dynasty drew initially on its own Qurashī and Hijazi tribal networks. In Syria, this is visible in some of the poetry by local Taghlibī poets defending the decision (remembered by later anti-Umayyads as "un-Islamic") by the first Umayyad caliph, Muʿāwiyah (r. 661–80), to appoint his son Yazīd (r. 680–83) as his heir and successor. Poetry responded to such topical issues as well as to local tribal disputes in which poets rhetorically asserted their Bedouin Arab identity in increasingly self-conscious terms. In the Hijazi provinces, on the other hand, a neo-Hijazi style reemerged following the first civil war, connected to music and court cultures like that of the Umayyad governor of Medina, Saʿīd ibn al-ʿĀṣ (r. 669–674). This style nostalgically depicted Bedouin life, featuring, among other things, amorous liaisons set during the hajj, a theme taken over from the pre-Islamic Hijazi tradition. Initially the role of poets of the period was similar to any "tribal spokesman" and after the second civil war (680–92), several poets affiliated with ʿAbd Allāh ibn al-Zubayr, the "anti-caliph" in Mecca, were co-opted by the Umayyads, an emblem of their reassertion of sovereignty over the Hijaz.

At this juncture, dealt with more extensively in Chapter 9, a retooled version of the tripartite *qaṣīdah* reemerged, having disappeared during the Muslim conquests, lacking anything like its original social conditions. Hijazi and Najdi poets' interactions with each other promoted the development of an increasingly synthetic idiom of stylized Bedouin self-expression, a necessary precondition for the desert scenarios of the Umayyad tripartite *qaṣīdah*. At the same time, the caliphal courts' interactions with tribal spokesmen poets from their regional powerbases in Syria and the Hijaz proved insufficient for promoting a more universalizing ideology of Islamic rule. Contention within Quraysh itself during the civil war meant that tribal factions as well as contenders for leadership were motivated to construct a stronger definition of a Quraysh to which allegiance was due. All this meant a shift from regional to more universalizing identities synthesizing the Arab and Islamic. During the Sufyānid period processes were underway that allowed "Arab" and "Qurashī" to have poetic meaning in the first place. Ultimately, the move by Quraysh to patronize Najdi *qaṣīdah*-poets after the second civil war was central to the eventual establishment of the Najdi-canonical ideal.

Riddah and the Conquests, 630–56

The earliest Islamic conquests were directed toward the north and south, toward the Levant, most likely with Jerusalem as the eschatological goal, and Yemen. This was an almost exclusively Hijazi movement, led by Quraysh, with manpower provided by nomadic Hijazi tribes like Hudhayl. The poetic record of the period is inseparable from the Iraqi revision of Najdi tribes' regional role in the conquests. According to traditional Islamic narratives, several Najdi tribes "apostatized" and followed rival prophets in a movement called Riddah.[4] The poetry of Najdi tribes involved in this movement is mostly retrospective and rehabilitative but nevertheless contains compelling evidence that Najdi opposition was not primarily theological. As was likely the case with the Meccan "pagans," Najdi henotheism and acceptance of the Meccan cultic system seems to have been distorted in later Islamic sources, as "paganism" in the case of the Meccans and as "apostasy" in the case of the Najdis. Najdis rehabilitated their early history by elegizing or putting poetry into the mouths of early criminals, apostates, and conquest soldiers—these were naturally depicted anew as having supported the Muslims—but their rehabilitation also drew on and further stylized the equestrian ethos of the warrior aristocrat of their pre-Islamic poetics, no doubt as a foil in early Islamic intertribal polemic.

The chronology of the years 630–34, the last two years of the Prophet Muhammad's life and the two years of his successor, the first caliph Abū Bakr, is confused.[5] Following the Prophet's death, a number of Najdi tribes who had nominally submitted to the Medinans revolted. The most prominent tribe to "apostatize" (the meaning of the Arabic term "Riddah" given to the event) was Banū Ḥanīfah of Bakr ibn Wā'il, but other members of Bakr also rebelled, as did the Najdi tribes Tamīm, Asad, Ghaṭafān, Dhubyān, and the southern tribes Kindah and Murād. At issue were the reports of, among others, a prophetess Sajāḥ among Tamīm and the prophet Musaylimah among Banū Ḥanīfah, and an unwillingness to pay taxes (*ṣadaqāt*). However, the Riddah was not a unified revolt but a disconnected and unorganized opposition to Medina and the Islamic Hijazi elite; in all likelihood very few of the tribes involved had actually submitted to Islam in any meaningful way during the lifetime of Muhammad.[6]

Meanwhile, when the conquest of Iraq began, many of the same "apostate" tribes, such as Bakr ibn Wā'il, were also heavily involved.[7] It is plausible that Bakr's leader, al-Muthannā ibn Ḥārithah, later known as an early Muslim commander, was even acting on his own initiative in raiding Sasanian Iraq before the death of the Prophet, and that his successes were co-opted by the early Islamic state.[8] It was reportedly under the initiative of al-Muthannā that Abū Bakr and 'Umar recruited members of the apostate tribes for the Iraq campaign.[9]

Assessing poetry from this period is complicated by a dispute that arose among Islamic legists about the very permissibility of poetry, but this is in most respects a non-issue. The paucity of sources from the period is probably not due to a blanket prohibition, as is often said, but simply reflects survival bias. Some controversy did attend poetry transmission at a later period, resulting in a vast corpus of evidence cited by later polemicists regarding the Prophet's and other early Muslims' permissive or hostile attitudes toward poetry.[10] The only evidence from the Quran is the ambivalent verses stating, "and the poets, those who are astray follow them. Don't you see how they wander aimlessly through the wadis, and that they say that which they do not do—save for those who have believed, done good works, remembered God frequently, and defended themselves [only] when wronged."[11] The verses can be read in several possible ways. It is not certain that the word traditionally translated as "poets," *shu'arā'*, means that; it may mean a kind of diviner or soothsayer.[12] Alternatively, if the term does refer to poets, it could refer to authors of invective (*hijā'*), the only mode with a prominent role in biographical accounts of the Prophet. There are numerous accounts of early caliphs imprisoning poets for composing invective.[13] Blachère has argued that poetry was condemned during the Meccan period but that with the inclusion of several prominent Medinan poets into Islam, the exception was added for believing poets who composed invective for the sacred cause.[14] No record of a blanket attempt to curtail poetry exists.

If authentic, a poem by the early invective-poet al-Ḥuṭay'ah (d. after 661) on his opposition to the first caliph, Abū Bakr, illustrates the complexity of Najdi tribal opposition to the Medinans and concerns over tribute payments and succession. It addresses a second-person plural group that can be understood as the Hijazi Muslim leadership. Al-Ḥuṭay'ah, a Najdi poet of somewhat uncertain lineage, settles a series of scores both against the Muslims and against various anti-Muslim tribes whom he perceives to have betrayed the cause. He goes on to praise the Dhubyān tribe for a purported victory against Abū Bakr:

[75]

[Your] abject stubby spears were sacrificed to
[our long] lances, fixed ready at al-Ghamr.[15]

That [*ṣadaqah*] you have provided us with, or kept for yourselves,
is as sweet as dates to the children of Fihr (sc. Quraysh).
Screw (*bi-sti*) Banū ʿAbs and the tribes of Ṭayyiʾ,
and every one of Dūdān but Banū Naṣr![16]
And may my mother and aunt (*khālatī*) be the ransom for Dhubyān
that evening when they urged Abū Bakr along with their spears![17]
They struck only with skull-crushing blows
and spear-thrusts like leaking, patched red [water skins].
Stand up, even if you stand on burning embers!
Stand and do not submit your necks to lowly men
to let Bakr inherit us as chattel after he dies.
By the House of God, that would be the straw that breaks your back.[18]

The poem is anti-Islamic propaganda and puts the best possible spin on what, according to Muslim sources, were victories for Islam. Three encounters are referred to. At Ghamr, the Fazārah section of the Najdi Ghaṭafān were defeated by Khālid ibn al-Walīd, but al-Ḥuṭayʾah seems to refer to it as an "apostate" victory in the first line. The third line appears to refer to Buzākhah, where the tribes mentioned—Ṭayyiʾ and ʿAbs in particular—abandoned Asad, leaving Naṣr to defeat at the hands of Khālid. Dhubyān encountered a force led by Abū Bakr somewhere east of Medina but were defeated. All of the tribes involved were Najdi, and the terms in which the political landscape are described are entirely tribal—it is Quraysh, referred to as Fihr, that is attacked, not Islam. The issues at play are, quite plausibly, taxation and an alleged plan for Abū Bakr's son to succeed him.[19] In fact, the oath in the last line implies the general acceptance of the Meccan cult; from al-Ḥuṭayʾah's perspective, we are dealing with a regional conflict internal to the Muslim polity, not one of apostasy.

If history is generally written by the victors, al-Ḥuṭayʾah's piece offers a glimpse into an early non-Qurashī stratum of Najdi Islamic belief, a tendency stigmatized as "apostasy" in later Muslim sources. It is particularly detailed. However, most of the poetry of the Riddah and the subsequent conquests is found in chronicles without attribution and is often better read as the product of historical memory rather than primary documentation.[20] A text attributed to Aṣamm, a poet from Taym al-Ribāb, explicitly disavows his tribe's alliance with Sajāḥ, the "Taghlibī woman":

[76]

A Taghlibī woman came to us, and threatened
the flocks of our forefather's noble leaders.
She proclaimed a revelation (*arsat daʿwatan*) of folly among us;
she was from another great tribe.
We had never accepted an ant's mouthful from them,
nor had she accepted Islam when it arrived.
Alas, your common sense failed you, you lost your minds,
that evening that you brought [your] forces together for her![21]

These verses are clearly retrospective, despite being found in the midst of a chronicle's narrative account (*khabar*), marking it out as a later insertion intended to rehabilitate Taym al-Ribāb for following Sajāḥ.

The case of al-Qaʿqāʿ ibn ʿAmr is illustrative of a more pervasive but less obvious form of rehabilitative poetry. The Tamīmī Qaʿqāʿ is primarily known as a hero of early Islam who served under Khālid ibn al-Walīd, but he was also implicated in the Riddah.[22] Even if he did participate, his image was largely created by his descendants, transmitters, and fellow tribesmen. As it happens, his poetry is largely preserved in the geographical dictionary of Yāqūt (d. 626/1229), obviously due to Qaʿqāʿ's propensity for mentioning the names of places he was involved in the conquest of. A typical example comes in the entry for Ḥulwān in Iraq:

[77]

Do you recall when we alit
in the abodes of Khosrow?
Fate follows a winding path.
We supported you at Ḥulwān—
we all alit there,
all together—
but we were the first to victory there,
where once the virgins and married women
cooed around Khosrow.[23]

There are similar texts by al-Qaʿqāʿ for the entries for the place-names connected to the conquest battles Aghwāth, al-Thiny, Jaluwāʾ, al-Ḥaṣīd, Fiḥl, Māhān, al-Wāqūṣah, Wāyah Khurd, al-Walajah, Yarmūk, and perhaps Nahāwand.[24]

Either al-Qaʿqāʿ was something of a one-man army or this particular surfeit of place-names results from Yāqūt drawing on a corpus of poetry perpetuating Tamīm's role in early battles, a crucial social function of poetry given that the military stipend register (*dīwān al-ʿaṭāʾ*) allocated higher stipends on a tribal basis in part based on the tribe's participation in crucial early battles in the conquests.[25]

Another example of Tamīm's capacity for unremembering the Riddah is the elegy of Mutammim ibn Nuwayrah for his brother Mālik, who was by all accounts executed by Khālid ibn al-Walīd during the Riddah. Like al-Qaʿqāʿ, Mālik appears as a rebel participant in the Riddah, although his participation was never in dispute.[26] The elegy, however, which is one of the best-known early elegies in the classical tradition, in addition to its expressions of personal grief, merely praises Mālik for his bravery and conspicuous public displays of generosity with wine and slaughtered camels:

[78]

You saw him, keen as a sword, eager and quick to give,
  while cold-hearted men gave nothing for your needs.
[. . .]
and if on the tribe a raid fell sudden and sharp,
  he was the one that stood in defense,
    a glorious chief of men.
[. . .]
Why don't you weep for Mālik, my eyes,
  when the wind howls and casts down
    the wattled screen protecting the herds?
when drinkers assemble,
  when a champion needs to stand
    against the bravest foe,
when the night-guest seeking tents makes his camel roar,
  when captives have lain shackled
    until their limbs stiffen and shrink?[27]

These characteristics were or would go on to become conventional in elegies. The point here is to establish not merely the nomadic conventions still valued in the early conquest period but the construction and perpetuation of these values long afterward by Tamīmīs and then by Iraqi philologists as part of an

Islamic project of rehabilitation. For paradoxically, although utterly silent through and through about Mālik's piety, the emphasis on his non-Islamic characteristics rehabilitates a figure who would otherwise serve as a testament to Tamīm's early apostasy. In other words, it is no coincidence that the constellation of ethical-aesthetic values most commonly found in the Najdi canonical ideal is also so useful to recuperating the image of Najdi tribes implicated in the Riddah.

Placing emphasis on one's Arabian, nomadic identity was the preferable rhetorical maneuver for evading attention to irreligion. It does not seem, for example, that later tribal transmitters attributed pseudepigraphal pious verse on jihad to early participants in the conquests.[28] There is, however, a stratum of poetry on the social disruption the conquests caused. An elderly speaker in a poem by the Hudhalī al-Burayq laments how his family departed for Egypt while he remains behind in Arabia.[29] The Tamīmī al-Mukhabbal reportedly complained about his age and his need for his son Shaybān, who was away in the Muslim armies:

[79]

If my bough is now withered
  while yours still flows with sap,
my back is bent now with cares and concerns;
  I creep slowly among men, barely walking.
When my friends say, "Rabīʿ, don't you see?"
  I see two figures where there is only one nearby.
Shaybān says he will never disobey me (*yaʿuqqanī*);
  you disobeyed me when you departed me, you sinned (*taḥūbū*).
May no sin (*ḥūba*) ever enter your grave,
  over which some reckoner (*ḥasīb*) will someday preside.[30]

Disobedience of the father and participation in the conquests is the sin for the speaker, an inversion of Islamic values. The final line invokes, it is true, some ethical principles cognate with Islam (a belief in moral transgression and judgment after death), but it is phrased sufficiently obscurely that the compiler of the *Aghānī* felt the need to specify that *ḥasīb* refers to God. Like al-Ḥuṭayʾah, we seem to be in the presence of an Arabian henotheist, who concedes some of the principal doctrinal bases of Islam that were probably already in circulation in Arabia at the time of Muhammad's prophesying. According to the *Aghānī*, ʿUmar ibn al-Khaṭṭāb recalled Shaybān from the front.

Another early participant in the conquests that emphasizes his own nomadic attachment to a Najdi homeland, rather than Islamic values, is Mālik ibn al-Rayb, who movingly elegized himself.[31] The lore around Mālik is fairly romantic: he was a reformed desert raider and thief who joined the armies of Saʿīd ibn ʿUthmān ibn ʿAffān (d. ca. 682) fighting in Khurāsān. As is so often the case, the lore (*akhbār*) around a text does not mesh easily with the text itself; the poem makes no reference to Mālik's supposed conversion from a life of crime to religious warrior and its description of his participation in the conquests mixes history, nostalgia, and melodrama. In the following passage, he plaintively recalls leaving his homeland and his approaching death in Persia:

[80]

If Khurāsān was to be the place where I died,[32]
I was once very distant from Khurāsān's gates.
What a deed (*wa-darru*) I carried out, the day I left my sons and
herds at the highlands of al-Raqmatayn—
what a deed the gazelles (*wa-darru l-ẓibāʾ*), auspicious approaching,
telling me of my death to come—
[. . .]
what a deed my elderly parents there,
both devoted to me, sharing their sincere words,
what a deed it is love (*hawā*) calls its own forth;[33]
I shall suffer pangs of hunger, and I shall come to my end.
What a deed my two sons clinging to my robes
and I knew that we would never meet again.
I thought of who would cry over me
and I found no one save my sword and spear weeping
and a swift slender bay dragging his reins to water
when Fate left no one to water him,
who will be led submissively after his master has died
and sold for a pittance when he was once held dear.
[. . .]
When my two daughters saw my departure draw near
they said, this journey of yours will leave us fatherless
fallen at the hands of men in some desert
who will smooth my grave's soil wherever fate decrees.
And when my end came, near Marv,

and pierced my body and my time drew near,
I said to those with me, lift me up to see Canopus,
it will sooth my eye to see Canopus,
for it rises out of our land, a star from Yemen . . . [34]

The degree to which the text is authentic is difficult to determine; it is found primarily in two tenth-century versions, one by the Andalusī al-Qālī (d. 967) and the other by Abū Zayd al-Qurashī (fl. ca. 900), whose text is used here. Even if we assume that the authorship is composite and ignore the putative historical context, the poetry and prose played a similar function to the Riddah texts cited above. Mālik, like al-Qaʿqāʿ and Mālik ibn Nuwayrah, was a Tamīmī and is transformed from a criminal into a martyred warrior.

Several features of the text are interesting whether we regard it as an Abbasid-era composite expression of historical memory or as a document of the conquest era. The depiction of the various kin relationships, especially between parents and children, is dramatic but also enacts the effect of disruption to traditional familial structures wrought by the advent of Islam, a trend seen above in the poems of al-Mukhabbal and al-Burayq. The constellation of imagery surrounding a vanished nomadic lifeway includes equestrian expertise; desert flora (the *ghaḍā* plant, used as a toponym in the opening lines not cited); fauna used as auspices; and the asterism (*nawʾ*) of Canopus (Suhayl), used to mark rain seasons, all phenomena of interest to Abbasid-era philologists (as discussed in Chapter 1). The emotional register of the entire poem, of course, is structured around the persona's perceived need for articulation of an elegy as the fulfillment of some necessary ritual—this is presumably also nomadic.

It is tempting to read texts from this period as expressions, to some extent, of actual experience among the semi-converted Arabians fighting first against and then alongside the Hijazi Muslims. Al-Ḥuṭayʾah's justification of rebellion seems to anticipate the resistance to Yazīd's succession, and his acceptance of the Meccan cult runs counter to the Muslim historiographical depiction of "apostatizing" tribes. Al-Mukhabbal and Mālik ibn al-Rayb reflect on and lament the erosion of kinship ties resulting from socially disruptive mass religio-military activity. Many of the poets seem to subscribe to historically plausible henotheistic values that are compatible with Islam, and which likely preceded the new religion's emergence.[35]

On the other hand, much of the poetry from the period was clearly composed retrospectively in order to rehabilitate the poets' tribes—Qays ibn ʿĀṣim, Aṣamm al-Taymī, Qaʿqāʿ ibn ʿAmr, and al-Mutammim as a matter of simple grammar are all reflecting on past events or personages—and in this

sense such poetry's historical value would appear to be limited to confirming these actual tribes' initial hostility to Islam. Unlike the more explicit challenges to Qurashī authority from the Anṣār and Khawārij dealt with below, these poets offer only implicit ideological statements. There is, however, an added dimension to these rehabilitative texts: the nostalgic hypostatization of elements of nomadic, and especially Najdi, desert culture, as emblematic of a synthetic Arabo-Islamic culture writ large. Mālik ibn al-Rayb, for example, does not really betray any particular affinity for religious ideals, yet his identity is self-consciously Arabian. The elements of identity he deploys, however, do not play the same textual or anthropological role discussed in Chapters 6 and 7. The asterism Canopus, for instance, is not a *naw'*, a seasonal marker of impending rain, but a marker of nostalgia for the speaker's homeland, a signifier of Arabness—it differentially defines the speaker against the *'ajam* (Persians/foreigners) he has died fighting.

In the period of the conquests, Riddah, and early Umayyad period, Najdi poets drew again and again on this idiom in opposition to Hijazi Islamic leadership, and particularly in their critique of Quraysh. This becomes even more evident in Khārijite poetry, but before long, in the aftermath of the second civil war, the same poetic voice would be harnessed within the framework of the Najdi tripartite *qaṣīdah* to articulate a symbiotic affirmation of Quraysh.

Alternatives to Quraysh Before the Second Civil War, 661–83

Najdi poets were able, for the most part without directly confronting the Islamic Hijazi leadership, to begin to develop their own pseudo-Bedouin "Arab" voice, drawing on their pre-Islamic cultural resources. Other groups were more direct in their contestation. The Anṣār were from Medina and could conceivably have claimed a close spiritual relationship to the Prophet on the basis of their early conversion. They also, fascinatingly, offer a rare example of a group of tribes—Aws and Khazraj—whose identity was largely sublated into a new, religiously based one with the label Anṣār. Rebels against Syrian rule from Najdi tribes, the Khārijites, likewise drew on Islamic discourse of anti- or supra-tribalism to undercut Qurashī claims to legitimacy. But in fact, the poetry from the period is, like that of the conquests, still too retrospective to clearly understand religio-ideological claims and counterclaims. The impression of universal assertions made by Anṣārīs and Khārijites in poetry is belied by the heterogeneous, and sectional, interests they actually represented.

Both of these groups actually opposed the Umayyads on personal or regional (anti-"Syrian") grounds. After the second civil war (680–92) the Umayyads (and their opponents) would increasingly think of themselves as representing Quraysh, but before that conflict they did not yet produce a universalist poetics of the Qurashī caliphate in response to the Anṣār and Khārijites. This period is, however, a stepping stone for Quraysh, who had no noteworthy pre-Islamic poetic tradition, toward patronage of neo-Hijazi poets who would revive some aspects of pre- and early Islamic Hijazi stylistic trends. It is worth pointing out that, although one might expect an anti-Umayyad poetics legitimizing ʿAlī ibn Abī Ṭālib, this sensibility found remarkably little expression in poetry. There is surprisingly little Umayyad-era poetry connected, for example, to ʿAlī's son Ḥusayn's famous martyrdom at Karbalā' in 680.[36] As such, Shīʿism is beyond the scope of this chapter.

During the dispute following the Prophet's death, reports vary on whether Anṣārīs either sought the caliphate for themselves or proposed that Quraysh could have their own leader and the Anṣār theirs.[37] In either case, the Anṣār were following the same logic as the Riddah tribes, of returning to regional self-rule following the Prophet's death. Like many, they opposed the third caliph, ʿUthmān, and in the dispute over the caliphate between ʿAlī and Muʿāwiyah, a number of (but not all) prominent Anṣār supported ʿAlī.[38] Following the first Umayyad caliph Muʿāwiyah's (r. 661–80) succession to his son Yazīd, they overtly revolted during the second civil war or Fitnah (680–92), but this was suppressed more or less terminally with the battle of the Ḥarrah in 683. This battle, while perhaps connected to ʿAbd Allāh ibn al-Zubayr's revolt in Mecca at the same time, seems to have been chiefly driven by local grievances against Muʿāwiyah's (or his governors') fiscal appropriations in Medina, although local opposition was expressed in religious and moral terms.[39]

Later literary anecdotes about feuds between Muʿāwiyah and the Anṣār are emblematic of the extent to which poetic corpora from this period can sometimes be seen not as the products of individual creativity but as the collective and retrospective products of certain group identities. In particular, the corpus of the Prophet's poet Ḥassān ibn Thābit can be read as an expression of Anṣārī resistance to Qurashī rule. According to one anecdote, Yazīd ibn Muʿāwiyah wanted to insult the Anṣār over rhymes composed by Ḥassān ibn Thābit's son ʿAbd al-Raḥmān about a female member of Muʿāwiyah's family (his daughter or sister), but attacks on a group closely associated with the Prophet would have been unseemly so the Christian al-Akhṭal (d. ca. 710) was engaged to do the Umayyads' dirty work for them.[40] Al-Akhṭal was known for his insult poems (*naqā'iḍ*) against the Tamīmī Jarīr, and in this capacity

the text of the *dīwān* contains much tribal vaunting of Taghlib; al-Akhṭal's extant poetry evidently contains much other Taghlibī poetry that has simply been attributed to him.[41] In other words, the transmission of Ḥassān's (and the Anṣāris') poetry and that of al-Akhṭal is inseparable from that of the history of their descendants and kin who transmitted and supplemented it to meet shifting circumstances.

Such texts, from a historical point of view, are "inauthentic," but like hadith reports, they can be read against their probable historical circumstances to reconstruct aspects of Umayyad history. An example can illustrate the nature of these texts. Pre-Islamic Medinan poetry is replete with allusions to the city's Aws-Khazraj conflict, which evidently disappeared completely in the Umayyad period. One poem attributed to Ḥassān contains a lengthy boast about pre-Islamic and Islamic-era Medinan glories, having subsumed all such events under a single group identity, that of the Anṣār, rather than the distinct (and extremely antagonistic) Aws-Khazraj tribal rivalry relevant to the pre-Islamic period. This is not the only anachronism, however, for after describing Anṣār loyalty to the Prophet in the face of his enemies, the poet speaks:

[81]

The fanatics (*al-ghuwāt*) with their partisans (*ashyāʿ*)
flew at [the Prophet], thinking to kill him,
but we stood before him with our swords
and drove away the oppressors from all nations,
holding polished blades with swirls in their steel,
and tapered edges, sturdy and strong—
when they strike bone to the core,
they are not deflected or dented.
Thus have the ages (*al-qurūn*) bequeathed to us
an enduring inheritance, a lofty nobility.[42]

Stylistically, the poem possesses a simple diction fitted jerkily to a short meter (*al-mutaqārib*) not frequently employed by poets of Ḥassān's generation. The terms used to describe the Prophet's Meccan (sc. Qurashī enemies) are far more typical of Umayyad or later sectarianism (*ghuwāt*, *bughāt*, *ashyāʿ*, the plural of *shīʿah*) than of, say, the Quranic lexical inventory. Not only does the speaker speak directly about his group identity as an inheritance transferred across a chronological gap from the time of the Prophet to the time of the speaker, but a sense of the past perfect, a temporal distance, pervades all of his vaunts.

The text clearly does not date to the time of Ḥassān, the purported speaker, or to that of the Prophet, but as an extensive vaunt of Hijazi, and more specifically Medinan, group identity, it stands as a challenge to nascent Qurashī exclusivism (Quraysh, of course, also having been the Prophet's main enemy through most of his lifetime). Moreover, the very existence of this body of tendentious Anṣārī material, long dismissed as historically useless,[43] does serve as evidence of the resistance that depictions of Quraysh by regional governors like Saʿīd ibn al-ʿĀṣ (discussed below) provoked.

The Khārijite opposition to the Umayyads posed another ideological challenge. The Khārijites were by no means a monolithic bloc. The label Khārijī (pl. Khawārij) is a Sunni heresiographical term of abuse that lumps together disparate movements.[44] The story has it that the Khārijites emerged from the first civil war in opposition to ʿAlī's conciliation of Muʿāwiyah at the battle of Ṣiffīn in 658. This was followed by a wave of revolts that were suppressed by the Umayyads from 661 to 681, and then by several more long-lasting projects or quasi-states in Arabia (the Najadāt) and southwestern Persia (the Azāriqah).[45] Heterogeneous revolts branded "Khārijī" would continue until the early Abbasid period.

The poetry of the Khārijites, although it was not compiled as such in the medieval period, belongs to a very recognizable oeuvre deploying a distinctive mode of piety, characterized by a (usually) militant asceticism: engaging in constant Quran recitation, night vigils, fasting, and desirous of martyrdom.[46] These elements in various reconfigurations were shared by other factions in Umayyad sectarian milieu, and there was widespread admiration for Khārijī poetics despite disapproval of their political violence.[47] Other Muslims also approved at times of a quietist and intellectualizing strain of Khārijism that emerged in response to its political failures.[48]

On the surface of it, Khārijī poetry presents a serious challenge to the emergence of Umayyad-Qurashī legitimacy claims by offering an ideological basis rooted in Islamic practices for the transcendence of tribal affiliation itself. Indeed, a unifying belief among Khārijites was the assertion that the community's leader did not have to hail from Quraysh.[49] The political valence of their asceticism is evident in the militant assertion of ʿAṭiyyah ibn Samurah al-Laythī:

[82]

I am content (*ḥasbī*) in this world with nothing
but firmly woven armor, a helm, a spear's shaft—

and a sturdy-backed steed, lean-bellied,
strong and tall, and a tithe for the martyrs (*ʿashr al-shurātī*).[50]

Like Mālik ibn al-Rayb's self-elegy, ʿAṭiyyah depicts an image of self-sufficient, masculine autonomy, the components of which are his weaponry and his horse. The deracinated environment of military units and cantonments in the early period must have given rise simultaneously to such expressions of ascetic, militant virility and to new expressions of group identity that consolidated some old tribal identities while potentially destabilizing others. Mālik ibn al-Rayb's rhetorical solution to the disappearance of the tribal structure is to incorporate its voices—in his case, female kin to mourn him—into his own poetic persona, while the Khārijites erect a new group identity.

Even in ʿAṭiyyah's ascetic self-representation, a politico-economic context undermines the image of apparent autonomy; a tithe is necessary. In point of fact, the early Khārijī revolts were not anti-tribal but had a very clear regional and demographic profile, and the initial wave of uprisings from 661 to 681 were led almost exclusively by Najdi tribal leaders against the Umayyads in Iraq; recent surveys have noted that they are almost all, in fact, from Bakr ibn Wāʾil or Tamīm, the two tribal military contingents who had played the largest role in the conquest of Iraq but were the least well rewarded.[51] The Khārijites, such as they were, were not really critics of an abstract tribal chauvinism (*ʿaṣabiyyah*) as a matter of pious principle but of a tribal hierarchy that marginalized their tribes to the advantage of Quraysh. Some poets claimed to rise above this state of affairs, such as ʿĪsā ibn Fātik (d. 690s) of the Taym al-Lāt ibn Thaʿlbah branch of Bakr, who allegedly said, "my father is Islam, and I have none other, although others boast of Bakr and Tamīm."[52] For others, it is quite clear that their revolt is tribally motivated. During the tenure of the Umayyad governor of Iraq al-Ḥajjāj ibn Yūsuf (694–714), ʿAttāb ibn Aṣīlah (Shaybān—Bakr ibn Wāʾil) addresses ʿAbd al-Malik thus:

[83]

There will be no peace as long as the minbars
of our land have an imam (*khaṭīb*) from Thaqīf,
and if you do not give satisfaction to Bakr ibn Wāʾil
you shall have a dark day in Iraq.
We don't mind (*lā ḍayra in*) if Quraysh is our enemy,
they'll kill some of us and we'll kill some of them.[53]

Likewise, Shubayl ibn ʿAzrah (Ḍubayʿah—Bakr ibn Wāʾil) comments on how two sons of Umayyad caliphs wound up supporting the Khārijite leader al-Ḍaḥḥāk ibn Qays al-Shaybānī (d. 746): "Didn't you see how God achieved His victory and Quraysh prayed behind Bakr ibn Wāʾil?"[54] The speaker revels in the inversion of what was by now an established hierarchy between Arabian tribes. This and the previous example of Khārijī poetry are from the later Umayyad period, and they have by now denominated Umayyad rule as "Qurashī," rather than objecting on regional or personal bases as earlier poets had done.

In addition to the Umayyads, multiple groups sought to articulate and assert new Islamic identities. In some cases these crossed tribal lines or reconstituted tribal affiliations, and at times they hint at a sort of utopian ideal of non-tribalism. But to a large extent, the Medinan/Hijazi Anṣār and the Iraqi/Najdi Khārijites were regional phenomena rooted in local networks of specific tribes. While the instances of their attitudes cited here are memorably anti-Qurashī, in the earliest period, "Quraysh" as a tribal rubric was not the sacrosanct category it would later become. Quraysh themselves could not have initially articulated such a category because they possessed no poetic tradition to speak of in the pre-Islamic period, a point noted by medieval authors.[55] In point of fact, there is very little pre-Islamic evidence for the whole genealogical notion of Quraysh, like most of the henceforth canonical tribal groupings (Tamīm, Bakr, Hudhayl, etc.) that had their origin in Umayyad military organization.[56] Still less would Quraysh have conceived of themselves as "Arabs" at this point; Arabs would later genealogically justify their monotheistic credentials through claims of descent from biblical prophets, but in poetry this appears as a later Najdi development.[57] As pointed out in Chapter 1, local subgroups would have served as the real loci of power and activity. The decentralized poetic currents represented by the Anṣār, Khārijites, other sects, and local tribal military units were characterized by ad hoc tribal self-representation. In dealing with this situation, then, the Umayyads gradually enacted a policy of restraining and co-opting hostile groups that *did* make use of poetic representation. Following the first civil war, the Umayyads did not sponsor poetic propaganda in the service of a larger ideology but mediated with tribes through tribal spokesmen poets, who represented regional and local interests. It was during this stage, initially interacting primarily with Hijazis, that the notion of Quraysh as such was first adumbrated, although it would not be until the Qurashī Zubayrids repurposed that mantle during the civil war, which engulfed both Najd and the Hijaz, that poetic discourse

developed the sophisticated and fully fleshed-out notion of Qurashī identity that was patronized in a court setting by the Umayyads after the civil war.

Co-option by Quraysh and Consolidation of Tribalism: Hijazi and Syrian Tribal Spokesmen (661–705)

The early Umayyads, in addition to dealing with political poetry directly or indirectly contesting their legitimacy, also had to manage a social landscape in which deracinated tribes composed violent invective against each other. The Umayyads relied more on some of these tribes, especially Kalb and Taghlib in Syria, than on others. This situation meant that Umayyads' initial use of poetry was ad hoc and regional, with much more of a focus on the Hijaz and Syria—Najdi poets do not seem to have sought or been offered any significant role in the primary Umayyad courts in Damascus, Jerusalem, or elsewhere. Patronage of regional figures at this stage needs to be carefully distinguished from the universal Islamic authority represented by the post–Second Fitnah (after 691) Umayyad court. Poets before the Second Fitnah were not professional (i.e., financially patronized) litterateurs but rather tribal spokesmen, representing local power blocs. For their part, these poets sought to leverage tribal and Bedouin identities as they contested each other's status.

Evidence about poetic culture around Muʿāwiyah is highly anecdotal, but with Yazīd I slightly more evidence for Syrian patronage of poetry emerges, and this was evidently connected to the controversial decision of Muʿāwiyah to name his son Yazīd as his successor.[58] The primary representatives of this moment are Taghlibī Christian poets who represented a major element in the Umayyad army in the area. Around the same time, other Umayyad princes such as Saʿīd ibn al-ʿĀṣ while he was governor of Medina seem to have utilized poetry to cultivate their local power bases. The poets of Yazīd and Saʿīd, although functioning largely as tribal spokesmen, thus also represent the precursors of courtly poetic culture. It was within these regional courtly cultures that poetic discourse legitimizing Quraysh likely first emerged—and it was these cultures that first the anti-caliph Ibn al-Zubayr and then the restorer of Umayyad rule ʿAbd al-Malik would co-opt in turn.

While we have seen several examples of anti-Umayyad invective, it is not representative of the extant invective material from the period, which of course generally avoided antagonizing the ruling family. The invective genre is well illustrated by its most famous exemplar, the *naqāʾiḍ* (flytings or insult poems composed to respond to each other in the same meter and rhyme) of the

Taghlibī al-Akhṭal and the Tamīmīs Jarīr and al-Farazdaq. In other words, the conflict was between Najdis and Syrians, broadly recapitulating the east-west antagonism of the civil wars. These *naqāʾiḍ* are characterized by an intensive use of nomadic imagery, often strongly gendered or misogynistic obscenities, and the invocation of anecdotal pre-Islamic lore. Again, as seen above, Najdis were beginning to stake out identities qua Arabs/Bedouin by rhetorically outperforming other Arabic-speakers within these parameters. Al-Akhṭal, in the space of ten lines from an attack on Jarīr, demonstrates both the typical *naqāʾiḍ* characteristics and how contested poetic assertions of true Arabness were:

[84]

[Tamīm] move from one place to another at their women's whims;
they have no ancient glory (but their donkeys do!).
[. . .]
When guests make their dog bark these people urge
their mother, "Quick, piss on the fire!"
But she is stingy and holds back her stream of piss
and urinates for them only in dribs and drabs.
They don't avenge the blood of kinsmen killed,
and they never rally when they have been routed once.
[. . .]
Did you perhaps assist Maʿadd in a fierce fight
like we stood by Maʿadd, during the battle of Dhū Qār?
There Khosrow's squadrons came in fury, but [Taghlib]
eradicated them, killed every tyrant foe.[59]

The disgraceful characteristics of Tamīm are enumerated: they are subordinate to their women; they are not equestrians but donkey riders; they are not generous to guests, being stingy even with urine; they are not strong enough to retaliate according to the *lex talionis*; and they did not participate in the pre-Islamic battle of Dhū Qār against the Persians and were defeated at another pre-Islamic battle, Kulāb.[60] The *naqāʾiḍ* genre is presumably pre-Islamic, but the evidence for it from before the Umayyad period is actually very thin.[61] Given the extent to which the insults entail the consistent inversion of Bedouin norms, they are best viewed as part of the stylistic shift after the emergence of Islam to a more self-conscious stylization of the Bedouin, "Arab" lifeworld, as mentioned at the end of Chapter 7.

Rhetorical assertions of Arabness, then, increase as an index of compensatory social competition for resources in the early Islamic period as Hijazis associated with the early Islamic leadership dominated the new movement. There are numerous examples of early Muslim rulers attempting to repress the resulting invective. Muzarrid was summoned before the caliph ʿUthmān for his invective; Hudbah ibn al-Khashram al-ʿUdhrī (d. 674) was imprisoned by Saʿīd ibn al-ʿĀṣ, the Umayyad governor of Medina;[62] and the pro-Umayyad Hudhalī Abū Ṣakhr was imprisoned by Ibn al-Zubayr when the latter took control of the Hijaz from the Umayyads.[63] Invective was very closely linked to expressions of group identity representable by poets, as evinced above in the passage from al-Akhṭal. In the *Naqāʾiḍ* al-Farazdaq describes himself as the "shepherd of his tribe (*al-ḍāminu l-rāʿī ʿalayhim*)," responsible for their reputation.[64] In the generation of poets contemporary with the Sufyānids, poets were not, in general, professional litterateurs but tribal spokespeople, active in the politico-military affairs of their tribe. As such, they are described in the sources with epithets like "horse-mounted warrior-poet (*fāris shāʿir*)," "nobleman poet (*sharīf shāʿir*)," and "obeyed among his tribe (*al-muṭāʿ fī qawmih*)."[65]

In this milieu, as has been seen, Quraysh was not yet part of the nomenclature of Islamic sacrality (in poetry, at any rate), and anti-Qurashī sentiment was not limited to Khārijites. Muʿāwiyah co-opted one poet, al-Najāshī ibn al-Ḥārithī (originally of Madhḥij of Yemen), even though al-Najāshī had composed the following invective ("may God curse him (*laʿanahu Allāh*)," adds Ibn Qutaybah, who records the poem, as an aside):[66]

[85]

Quraysh and sovereignty (*al-imāmah*) are like a man
whose severed arm has been reattached.
The man of Sakhīnah (= Quraysh),
when other tribes' [glories] are mentioned,
covers his head.[67]

Thus Muʿāwiyah and the later Sufyānids co-opted poets with leverage as tribal spokesmen, but in the period preceding the revolt and anti-caliphate of Ibn al-Zubayr, this took on a more regional tone. Two poets patronized by the Sufyānids were both Christian Taghlibīs (i.e., Syrians): Kaʿb ibn Juʿayl and al-Akhṭal.[68] Political necessity dictated such patronage. Following the first civil war between the Syria-based Sufyānids and the Iraq-based followers of ʿAlī ibn Abī Ṭālib, the Umayyads needed to maintain Syrian tribal allegiance at all costs. They were perhaps continuing a policy of the patriarchal caliphate; Muhammad himself, according to the lore of the Prophetic biography materials, employed invective poets out of necessity, and received homage, rather than cultivating patronage as a courtly practice.[69]

In hindsight, it was in the Umayyad interest to gain control over the prevailing situation and bend it more to their advantage. Yazīd ibn Muʿāwiyah was reportedly the first to have introduced permanent court poets into Syria.[70] The later tradition produced a body of verse attributed to Yazīd himself, but this is probably mostly spurious, although interesting in terms of the preservation of memories of the Umayyads.[71] An early indication of the sort of poetry composed for the early court comes in a text for Yazīd by al-Akhṭal; the context of the poem and the lore around it suggest that Yazīd had interceded following an acrimonious exchange between al-Akhṭal and Nuʿmān ibn Bashīr ibn Saʿd al-Khazrajī, the Anṣārī governor of Kufa and then of Homs:

[86]

When al-Nuʿmān saw the son of a noble mother protecting me
he burned with rancor, since he could not touch me,
and turned away.
He came upon a man who does not break his word with a tribe
(*al-qawm*),
who twists the strands together despite the slanderers
and then lays the rope of covenant,
trustworthy, not disdained by his guests,
he does not shun them
when they devotedly seek him out.
[. . .]
There were none who could lead Quraysh
more righteous, steadfast (*awfā*), or noble
than your father,
no one made of sterner stuff
when the going got tough
and Maʿadd began to falter and fail,
none who could bring kindling to a fuller flame
when disputes arose
while other men's fires were stifled and waned—
and following him you became, from among all the [noble] people,

[their] master (*mawlāhā*), the worthiest of Quraysh
of awe and praise.[72]

The text, like poetry for Saʿīd ibn al-ʿĀṣ to a certain extent (discussed below), stands as an obverse to the anti-Umayyad Anṣārī propaganda seen above and represents a transitional moment between poetry deployed by tribal spokesmen and a court-centered system of patronage. The speaker is from the (Christian) Taghlib tribe, which was central to Umayyad domination of the Levant. In composing a poem of gratitude to the caliph for interceding against an Anṣārī, whose group identity challenged an emergent Qurashī exclusivism, the text embodies a policy of regional, rather than universal, poetics. The Syrian place-names mentioned elsewhere in the poem confirm this regional setting.[73] The idealized values of the caliphate are not those of universal Islamic authority but those of tribal rule: hospitality, reliability in an oral political environment, and particularly rhetorical persuasiveness in oligarchic councils where the leader is implicitly primus inter pares. Like pre-Islamic Arab kings (as discussed in Chapter 3), Yazīd is depicted as ruling over Maʿadd.

Several indications of an emergent courtly system are also evident in the poem, however. In the first place, rhetorical energy is expended on justifying Muʿāwiyah and Yazīd's place as the leaders of Quraysh, indicating that this is not an uncontested assumption for the audience. The status of Quraysh, although implicitly elevated, would likewise not have been entirely uncontested, and such poetic performances as al-Akhṭal's instantiate the tribal hierarchy with Quraysh at its apex described in Chapter 1. Finally, the succession between father and son looms large;[74] rejection of this was the primary cause of Ibn al-Zubayr's insurrection, countercaliphate, and the subsequent second civil war. As was seen in al-Ḥuṭayʾah's criticism of Abū Bakr during the Riddah, establishing this particular feature of Near Eastern monarchical behavior required expending ideological as well as politico-military capital.

The patronage of poetic cultures initially took place on an accordingly regional scale, and the best example of this from before the second civil war is perhaps the first major poetic court culture of the period, that of Saʿīd ibn al-ʿĀṣ in Medina in the early 670s. It was here, during the reign of Muʿāwiyah, that an Umayyad prince first sought to discipline—via patronage and punishment—poetry in a courtly setting. This was intimately linked both to the construction of the Hijaz as a sacred space, the control of which projected Islamic legitimacy, and to its inherent geographical connection to Syria, which constituted the tribal basis for Umayyad military power. The main aesthetic mode of early Hijazi poets, however, was a stylized and lyrical nostalgia for things

Bedouin, often in the context of musical performance. In part, this style must be viewed as the aesthetic expression of the leisured elite in the Hijaz, but it can also be seen as a response to assertions of Arab, Bedouin identity by Najdi poets, whose stylistic developments were ultimately better suited—in the form of the tripartite *qaṣīdah*—to overtly ideological expressions, or to expressions of religio-political legitimacy.

Saʿīd hailed from the Aʿyāṣ clan of which the third caliph, ʿUthmān, was the most famous representative and was reportedly part of the group assigned the task by ʿUthmān of establishing the text (i.e., the consonantal skeleton) of the Quran.[75] He was the governor of Kufa under ʿUthmān and later of Medina under Muʿāwiyah from 669 to 674. Like other early governors and military commanders, he is associated with the repression of poetry. As noted above, he imprisoned poets for invective, but as importantly, he also patronized and sheltered them. When the more famous governor of Iraq, Muʿāwiyah's adopted son Ziyād ibn Abīh, reportedly drove al-Farazdaq away, he went to Medina under Saʿīd.[76] Not coincidentally, Ziyād and his successor al-Ḥajjāj are not known for poetic patronage but rather for their own orations; whether or not the particular texts transmitted are authentic, the memory of a governor directly addressing the governed and relying on his own rhetorical skills is indicative of an earlier phase of Islamic governance, one characterized by more personal rule and direct relations between the governor and elite leaders.[77]

Saʿīd, on the other hand, was the object of panegyric, a feature of rule centered on a court, as opposed to the more direct personal rule of other regional governors. All the poets whose praise of Saʿīd is preserved, however, are Hijazi, indicating that the poets were likely playing a role as spokesmen for regional, militarily significant tribes. Patronage of Hijazi poets thus also reflects a taste shared with the Umayyad court in Damascus; Muʿāwiyah reportedly preferred poets of the Hijazi Muzaynah, singling out Zuhayr, his son Kaʿb ibn Zuhayr, and Maʿn ibn Aws.[78] Saʿīd was also praised by al-Akhṭal and Kaʿb ibn Juʾayl, the two Taghlibīs who were closely associated with the caliphate in Syria.[79] All of these poets—al-Akhṭal, Kaʿb, and Maʿn—have also left invective exchanges, indicative of the oral and informal role of poets at this early stage. The twenty-four-line panegyric by Maʿn for Saʿīd elaborates conventional pre-Islamic motifs (bravery, generosity, nobility) without any definitive structure. There is no *nasīb* or *raḥīl*, merely an enumeration of traits, particularly a nine-line description of the boiling pots of camel meat prepared for the poor and hungry in winter. It is conventionally Bedouin, in other words. However, Saʿīd's character is depicted within the same Qurashī framework as al-Akhṭal's poem for Yazīd:

[87]

the noblest (*al-muṣaffā*) among Quraysh is a support for anyone
who suffers affliction,
a lofty refuge, a fortress.
Mecca's valley (*baṭḥā' Makkah*) knows that
there his might reigns and his nobility
since time immemorial.
When Quraysh's branches (*furūʿ*) vie for superiority
your house is the loftiest
and your might the strongest.[80]

In its similarity to poetry for the caliph, this text demonstrates that notables could make use of Quraysh as a common denominator through which they could both oppose rival claims to legitimacy like those of the Anṣār and stake out their own leadership role within the polity.[81] Texts such as this roughly track a shift, over the course of the early Umayyad period, from Quraysh as (like all early tribes) a decentered and diffuse group of individuals and clans to a hypostasized entity with a set of commonly understood features of asserted legitimacy. Quraysh was said at various times to control a sacralized Mecca as their tribal territory, to pass on rule through lineal succession justified as the inheritance of a prophetic office, and to enjoy divine legitimization through military success.

Further features of Umayyad-affiliated neo-Hijazi poetics that emerged subsequently will be explored in Chapter 9, but one notable feature, besides its promotion of Umayyad-cum-Qurashī exceptionalism, makes its earliest appearance around Saʿīd's court: namely, the association of the tribe of ʿUdhrah with what would become an eponymous style of chaste Hijazi (ʿUdhrī) love poetry. It is impossible to say anything about the origins of the stylistic content of this genre due to later accretions, but it appears that the association of this particular tribe with neo-Hijazi poetics emerged because of the patronage of ʿUdhrī tribal spokesmen by regional Umayyad courts like Saʿīd's. Hudbah ibn al-Khashram al-ʿUdhrī, noted above as imprisoned by Saʿīd, was from the tribe, and he in turn is associated with the ʿUdhrī Jamīl ibn Maʿmar (d. 701), known after the love interest Buthaynah frequently invoked in his poetry as Jamīl Buthaynah.[82] Jamīl and his apprentice transmitter (*rāwiyah*), Kuthayyir ibn ʿAbd al-Raḥmān al-Mulaḥī, known after his beloved as Kuthayyir ʿAzzah (d. 723), are the first ʿUdhrī poets to emerge in a more historical sense because of their close association with the Umayyad dynasty—

we possess panegyric texts (as opposed to less reliable prose lore) by Jamīl for ʿAbd al-ʿAzīz ibn Marwān, the Umayyad ruler of Egypt (r. 685–May 705), and by Kuthayyir for ʿAbd al-ʿAzīz's brother, ʿAbd al-Malik ibn Marwān (r. 685–October 705), the caliph in Damascus.[83] It seems plausible to thus posit an embryonic period for this association of Marwānid panegyric with certain Hijazi poets during Saʿīd's tenure in Medina, or at any rate, with Umayyad regional governors, rather than with central developments in Damascus.

Conclusion

Poetry from the period of the Sufyānid Umayyads is of poor historical quality, in terms of both its quantity and its performative and linguistic contexts. Nevertheless, it is evident that concerns over group identity were initially very tribal, local, and personal. While some tentative assertions of alternative group identities rooted in Islamic values are visible, these were not very strong and are veiled beneath heavy post-Islamic accretions. Tribal reorganization into military contingents was the most important material basis for identity. The tripartite *qaṣīdah* was not the dominant mode of expression at all during this period, but the lack of source material does not mean there was no poetic production. Despite the paucity of evidence, a process is discernible wherein intense invective exchanges, rooted in contention of group status, resulted in a kind of koine of Bedouin identity characteristics—Arabness. The aesthetic termination of this process was the tripartite *qaṣīdah*, the redeployment of which is inseparable from Umayyad courtly patronage, but again, during the Sufyānid period explicit courtly patronage is not very much in evidence.

In the early Umayyad period contention of Umayyad and Qurashī leadership did take place, but it is difficult to sort it out amid the thick layer of rehabilitative accretion that later generations superadded once their earlier assertions came to be viewed as heterodox. Even if we could reconstruct the claims made in poetry by the likes of the Anṣār or the Khawārij, it is difficult to imagine that anything other than local or tribal sectional interests undergirded them. As many scholars have noted, most notably Fred Donner, it seems unrealistic to expect a coherent universalizing Islamic political ideology before the second civil war, although this does not mean that there were no major religious and cultural differences between the conquerors and the conquered. If before the second civil war an Islamic identity had not yet attained all the lineaments we easily recognize as Islamic, a great deal of effort and

blood were indeed going into defining what would become Islamic identities.

Poetically, what was evidently taking place during the Sufyānid period was an increasing rhetorical assertion of Arabness as an intertribal koine, a rhetoric that did *not* exist in the "pre-Islamic" period. Najdi poets like Mutammim ibn Nuwayrah and Mālik ibn al-Rayb (and his transmitters) had recourse to this idiom of Arabness as a compensatory vehicle in their reconstruction of memories of the Riddah and conquests, in which Najdis were initially resistant or peripheral. Najdis in fact remained peripheral during the Sufyānid period, and the neo-Hijazi mode developed by poets and sponsored by Umayyad caliphs and governors emerged out of a need for the court to conciliate their tribal power base. A by-product of this was the neo-Hijazi mode, itself evocative of a remembered Bedouin culture, but serving a primarily aesthetic rather than universalizing ideological role. In invective exchanges between Umayyad court-affiliated poets like al-Akhṭal and Najdi Tamīmīs, Najdis refined the pose of equestrian warrior aristocrats utilizing a constellation of Bedouin images. By merging this rhetorical stance with a rehabilitated Islamic identity (and attacking the likes of al-Akhṭal for his Christianity), Najdis in general and Tamīmīs in particular were able to develop a more universalist idiom in the face of other tribes' sectional concerns. Quraysh could then patronize this rhetorical configuration as expressed in the tripartite *qaṣīdah*, a symbiotic relationship for both Najdi tribes and Quraysh.

CHAPTER 8

1. Guillaume and Ibn Isḥāḳ, *Life*, 785; Ibn Hishām, *Al-Sīrah al-nabawiyya*, 4:211. *Laysa fī arḍi l-Ḥijāzi ka-Dārimī . . . inna la-nā l-mirbā'a fī kulli ghāratin nugbīru bi-Najdin aw-bi-arḍi l-a'ājimī*. Ibn Hishām sourced the verses from "an authority on poetry among Banū Tamīm (*ba'ḍ ahl al-'ilm bi-l-shi'r min banī Tamīm*)."

2. Agha and Khalidi, "Poetry and Identity," 64.

3. See Wilferd Madelung, "The 'Hāshimiyyāt' of al-Kumayt and Hāshimī Shi'ism," *Studia Islamica* 70 (1989): 5–26.

4. Lecker, "Ridda," *EI²*.

5. Mehdy Shaddel now has a consideration of the historiographical questions around the dating of Muhammad's death: Shaddel, "Periodisation and the *Futūḥ*." The classic study of the Riddah is Shoufani, *Al-Ridda*. Discussions of chronology of the period include: Parvaneh Pourshariati, *Decline and Fall of the Sasanian Empire: The Sasanian-Parthian Confederacy and the Arab Conquest of Iran* (London: I. B. Tauris, 2017); James Howard-Johnston, *Witnesses to a World Crisis: Historians and Histories of the Middle East in the Seventh Century* (Oxford: Oxford University Press, 2010). For Egypt's early chronology based largely on papyrological sources, see Trombley, "Fiscal Documents." An outline of the chronology of the conquests with a focus on non-Arabic sources can likewise be found in Kaegi, *Byzantium and the Early Islamic Conquests*.

6. Shoufani, *Al-Ridda*, 10–44.

7. Donner, "Bakr B. Wa'il."

8. Donner, "Al-Muthannā ibn Ḥāritha," *EI²*.

9. Shoufani, *Al-Ridda*, 161–63; al-Ṭabarī, *Ta'rīkh*, 1:2120.

10. Gilliot, "Poète ou prophète?" For an early pro-poetry treatise, see the introduction to the late third/ninth- or early fourth/tenth-century work by al-Qurashī, *Jamharat Ash'ār al-'Arab*.

11. Q. 26:224–27.

12. Retsö, "Arabs and Arabic," 290.

13. For the imprisoning of poets, see, e.g., Hudbah ibn al-Khashram (Blachère, *Histoire*, 2:303–4), imprisoned in Medina by Sa'īd ibn al-'Āṣ; al-Ḥuṭay'ah (Blachère, *Histoire*, 2:327–28); and al-Farazdaq, imprisoned in Iraq by Khālid al-Qasrī (Blachère, *Histoire*, 3:498).

14. Blachère, *Histoire*, 2:353–55. See also Blachère, "Poésie."

15. Fazārah (of Ghaṭafān) was defeated here by Khālid ibn al-Walīd (J. W. Fück, "Ghaṭafān," *EI²*).

16. These tribes abandoned Asad at Buzākhah, where Khālid ibn al-Walīd defeated Asad (C. E. Bosworth, "Buzākha," *EI²*). Naṣr refers to Naṣr ibn Qu'ayn of Asad.

17. A massive exaggeration. 'Abs (Najdi, a section of Ghaṭafān) and Dhubyān were defeated by Abū Bakr east of Medina (Lecker, "Ridda," *EI²*).

18. Al-Ḥuṭay'ah, *Dīwān*, 193–96 (no. 36, ll. 1–6, 8).

19. Abū Bakr's name (Father of Bakr) was an agnomen and it is not generally said that he had a son by that name. The author of the piece either knows of a son we do not know of, believes Abū Bakr to have a son of that name, or takes the agnomen literally for ironic effect.

20. The standard view of this poetry is that "it is readily apparent that this verse is often of extraordinary difficulty, that some represents retrojections from later times, and that many poems (in particular the later forgeries) are of an inferior quality": Beeston and Conrad, "Some Umayyad Poetry," 191. The use of poetry in chronicles is more complex than the insertion of set speeches by Thucydides into his *History*. For example, poetic texts often precede narratives, as demonstrated by Suleiman Mourad, "Poetry, History, and the Early Arab-Islamic Conquests of al-Shām," in *Poetry and History: The Value of Poetry in Reconstructing Arab History*, edited by Ramzi Baalbaki, Saleh Said Agha, and Tarif Khalidi (Beirut: American University of Beirut Press, 2011).

21. Al-Ṭabarī, *Ta'rīkh*, 1:1914.

22. See in particular al-Ṭabarī, *Ta'rīkh*, 1:1912–13, translated by Donner, *The Conquest of Arabia*, 10:84–94. On the identity of the Qa'qā' mentioned here, see Wellhausen, *Skizzen und Vorarbeiten*, 6:14; Donner, *The Conquest of Arabia*, 10:90n598; Landau-Tasseron, "Sayf Ibn 'Umar," 16. There are numerous reports in Ibn al-Athīr and poems attributed to him in Yāqūt in which he is fighting on the Muslim side of the Riddah.

23. *MB*, 2:291, s.v., "Ḥulwān."

24. We see similar poetry, quite likely composed with a similar agenda, in al-Balādhurī's *Futūḥ al-Buldān*, for an example of which see Agha and Khalidi, "Poetry and Identity," 97.

25. An entire battle, Buwayb, was invented by Shaybān's tribal transmitters, apparently to compensate for their defeat by the Sasanians at the Battle of the Bridge. See Donner, *The Early Islamic Conquests*, 198–200.

26. See again, al-Ṭabarī, *Ta'rīkh*, 1:1912–13, the same passage cited with reference to al-Qa'qā'.

27. *Muf.*, 265–66 (no. 67, ll. 5, 8, 11–13), translation adapted from Lyall, *Mufaḍḍalīyāt*, 2:207.

28. For jihad poetry, see al-Nu'mān al-Qāḍī, *Shi'r al-futūḥ*, 31–43, and on the broadly political poetry on the conquest of Iraq, 127–40. There is a *rajaz* jihad poem in *Ash'ār*, 877 (Abū 'Umārah ibn Abī Ṭarafa no. 1).

29. *Ash'ār*, 748.

30. Al-Iṣbahānī, *Aghānī*, 13:133.

31. For a consideration of Mālik ibn al-Rayb's elegy as a specimen of nostalgia for Najd, see Agha and Khalidi, "Poetry and Identity," 102 and their citations from *Mu'jam al-Buldān* there. See Wagner, *Grundzüge*, 1:132, esp. n. 35, for other self-elegies.

32. *Ghālat Khurāsānī hāmatī*, literally, "my *hāmah* brought death to Khurasan," the *hāmah* being a mythological Arabian bird found near graves.

33. Here and in the previous lines *hawā* may have the negative connotation it carries in Quranic Arabic. I have argued elsewhere that the word is used by Arabians of the early Islamic period to negatively describe the emotion that leads their children to participate in the conquests: Miller, "Tribal Poetics," 385.

34. Al-Qurashī, *Jamharat Ash'ār al-'Arab*, 608–9, ll. 9–11, 13–18, 21–25.

35. For such sentiments, see Sinai, "Religious Poetry from the Quranic Milieu."

36. Sindawi, "Visit to the Tomb of Al-Ḥusayn," esp. 243ff.

37. Madelung, *Succession*, 31ff., for a recent account of the succession debate at the time of the Prophet's death. His argument that the Anṣār assumed they might be able to govern Medina as Aws and Khazraj essentially had before Islam seems more plausible than that they wanted to appoint 'Alī, especially as his evidence for this rests on poetry by Ḥassān ibn Thābit from the *Sīrah* without taking Arafat's considerations of its authenticity (see below) into account.

38. Veselý, "Die Ansar im ersten Bürgerkriege (36–40 d. H.)," 1–2.

39. Kister, "The Battle of the Ḥarra."

40. Blachère, *Histoire*, 2:316ff., 3:466ff. The anecdotes largely derive from *Kitāb al-Aghānī* and, to a lesser extent, *al-Shi'r wa-l-shu'arā'*.

41. Blachère, *Histoire*, 3:471.

42. Ḥassān ibn Thābit, *Dīwān Ḥassān ibn Thābit*, 58 (no. 9, ll. 28–32); Arafat, "Historical Significance, Part I," 4–5.

43. E.g., Guillaume simply refers to the "forger" in his translation of Ibn Isḥāq (*Life*).

44. Hagemann and Verkinderen, "Kharijism"; Wadād Al-Qāḍī, "The Limitations of Qur'anic Usage in Early Arabic Poetry: The Example of a Kharijite Poem," in *Festschrift Ewald Wagner zum 65. Geburtstag*, ed. Gregor Schoeler and Wolfhart Heinrichs, 2 vols. (Stuttgart: F. Steiner, 1994), 2:162–81.

45. Hagemann and Verkinderen, "Kharijism," 496.

46. The Khārijī poetic corpus has been sifted out of a mass of chronicles, commentaries, and other *adab* compendia (e.g., al-Ṭabarī, Ibn Aʿtham al-Kūfī, al-Mubarrad, Ibn Abī al-Ḥadīd [*Sharḥ Nahj al-Balāghah*]). Iḥsān ʿAbbās's compilation has allowed a study of the poetry. For typical examples of the features mentioned here, see ʿAbbās, *Shiʿr al-Khawārij*, 10–13.

47. ʿAbbās, *Shiʿr al-Khawārij*, 10–13. It is also worth noting, as ʿAbbās points out, that other sectarian groups made use of a language of tribalism to assert their identities; for example, al-Ḥasan al-Baṣrī (d. 728) described the believers (*al-muʾminūn*) as an "abject tribe" (*qawm dhulal*) because of the fear of God, His hellfire, and their rejection of worldly things, while the Muʿtazilīs were known to all tribes (*al-maʿāshir*).

48. Hagemann and Verkinderen, "Kharijism," 498–500.

49. Crone, *Medieval Islamic Political Thought*, 57.

50. ʿAbbās, *Shiʿr al-Khawārij*, 67, ll. 1–2. He cites (13) two very similar lines by another Khārijī, ʿAmr al-Qanāh.

51. Hagemann and Verkinderen note that they are "Iraqi" or "Muḍarī" tribes, but in fact, most of them are from Bakr ibn Wāʾil or Tamīm: "Kharijism," 495n44, 503–5. Robert Hoyland observes, "East Arabian tribesmen had close relations with Persia, but they were mostly not given senior positions in the Umayyad regime, which in part explains why so many anti-Umayyad rebels (Kharijites) came from their ranks": Hoyland, *In God's Path*, 129n18.

52. ʿAbbās, *Shiʿr al-Khawārij*, 58, translation after Bellamy, "Impact of Islam," 148. Agha and Khalidi, "Poetry and Identity," 59, give another example of a Khārijī, ʿImrān ibn Ḥiṭṭān, rejecting tribal identity.

53. ʿAbbās, *Shiʿr al-Khawārij*, 182, ll. 4–6. A similar non-Khārijī but Bakrī sentiment is found in al-Ṭabarī (*Taʾrīkh*, 2:1580–81) for the year 117/735: "Quraysh have indulged in the pleasures of the life and use us to defend every mountain pass of Khurāsān / If only Quraysh would find themselves some night swimming a dark and bottomless sea!" Quoted in Abu-Rahmeh, "Poetry of the Bakr Tribe," 95–96.

54. ʿAbbās, *Shiʿr al-Khawārij*, 208.

55. Blachère, *Histoire*, 2:340n4, gives another passage from *Aghānī* noting the lack of poets among Quraysh. Blachère deals with the issue again at p. 348.

56. Robinson, "Prosopographical Approaches."

57. Anthony, "Prophetic Dominion," 55.

58. For a discussion of Yazīd's succession, see Marsham, *Rituals*, 90–94, particularly the discussion of poetry (92). As Sean Anthony has pointed out (personal communication with the author), the idea that Yazīd's succession was *especially* offensive is the result of anti-Umayyad propaganda. Patrilineal succession was a well-attested norm in Arabia before Islam. Nevertheless, decisions about dynastic succession always carry an elevated risk of contestation.

59. Al-Akhṭal, *Shiʿr*, 420–21, ll. 3, 5–[7], 10–11. Translation adapted from van Gelder, *Classical Arabic Literature*, 16–17, see n. 55 on line [7]. Van Gelder reads *kiṭāʾib mughḍabah* as "their horses marked."

60. On Dhū Qār, see Webb, *Imagining the Arabs*, 88–95.

61. Maʿqil and Umm ʿAmr's poems (see Chapter 5) are the only thing similar to *naqāʾiḍ* in Hudhayl's pre-Islamic poetry.

62. Blachère, *Histoire*, 2:303.

63. Blachère, *Histoire*, 2:597. See also Lammens, "Études," 155.

64. *Anā l-ḍāminu l-rāʿī ʿalayhim wa-innamā * yudāfiʿu ʿan aḥsābihim anā aw-mithlī* (from the *Naqāʾiḍ*): Lammens, "Études," 154n8.

65. Lammens, "Études," 262n1.

66. Torrey, "Fuḥūlat Aš-Šuʿarāʾ," 513 (Arabic 500.8); Blachère, *Histoire*, 2:320. Some praise poetry of his for Muʿāwiya is given in Ibn Qutaybah, *Al-Shiʿr wa-l-shuʿarāʾ*, 1:329–33, but Muʿāwiyah is not named in this generic fragment.

67. Ibn Qutaybah, *Al-Shiʿr wa-l-shuʿarāʾ*, 1:332.

68. Blachère, *Histoire*, 3:465–68. Two other notable Taghlibī poets active under the early Umayyads are al-Aʿshā al-Taghlibī and al-Quṭāmī. See Blachère, *Histoire*, 3:474.

69. See Cook, "Did the Prophet Muḥammad Keep Court?"

70. Blachère, *Histoire*, 3:546n2.

71. Blachère, *Histoire*, 3:456n2 considers Yazīd's poetry apocryphal, as did the medieval Ibn Khallikān, *Wafayāt al-aʿyān*, 4:354.

72. Al-Akhṭāl, *Shiʿr*, 220–21, ll. 21–23, 26–29. Qabāwah reads the pronoun in *mawlāhā* as referring to the caliphate, but the antecedent seems to be either Maʿadd or Quraysh. *Al-nās* seems to be synonymous with Quraysh.

73. L. 31, al-ʿAwīr; l. 33, Ḥāmiz, located between Raqqa and Manbij.

74. For more examples of poetry relating to Yazīd's succession, see Wagner, *Grundzüge*, 1:131 and Marsham, *Rituals*, 92–93.

75. Bosworth, "Saʿīd b. al-ʿĀṣ," *EI²*.

76. Blachère, *Histoire*, 3:496, 615ff.

77. Blachère, *Histoire*, 3:731.

78. Schwartz, *Gedichte des Ma'n Ibn Aus*, introduction, 11–12, from the *Aghānī*; Blachère, *Histoire*, 2:320.

79. Blachère, *Histoire*, 3:465, 468.

80. Schwartz, *Gedichte des Ma'n Ibn Aus*, 11, ll. 7–9.

81. For Saʿīd's ability to challenge Yazīd's succession, see Marsham, *Rituals*, 93.

82. Blachère, *Histoire*, 3:653.

83. For Kuthayyir, see Wilder, "Ghazal Poetry," and for ʿAbd al-ʿAzīz ibn Marwān, Mabra, *Princely Authority*.

CHAPTER 9

1. C. E. Bosworth, trans., *The Book of Curious and Entertaining Information: The* Laṭāʾif al-maʿārif *of Thaʿālibī* (Edinburgh: Edinburgh University Press, 1968), 96.

2. The changes wrought by ʿAbd al-Malik's rule are now thought to be less dramatic than previously believed: Khan, *Arabic Documents*; Khan, "Opening Formula." Legendre has pointed out that Greek and Coptic remained in use, or were even introduced, during and after ʿAbd al-Malik's reign: Legendre, "Aspects of Umayyad Administration," 141–43, esp. n. 111.

3. On the Dome of the Rock, see now George, "Dome of the Rock"; George, *Umayyad Mosque*.

4. Hoyland, *Seeing Islam*, 553; Robinson, *ʿAbd al-Malik*, 37–39, 95–100.

5. Kennedy, *Armies of the Caliphs*, 18–58.

6. By the "Hijazi" style in this period the secondary literature usually means erotic love poetry, as opposed to the chaste "ʿUdhrī" type. See, e.g., Jacobi, "ʿUmar Ibn Abī Rabīʿah,"

[74] قال أمية بن أبي عائذ (الطويل):

3 أَلا لَيتَ لَيْلَى سايَرَتْ أُمَّ نافِعٍ بِوَادٍ تَهامٍ يَوْمَ صَيْفٍ وَمَحْفِلِ
4 وَكِلْتاهُما مِمَّا غَدا قَبْلُ أَهْلُها عَلَى خَيْرِ مَا ساقُوا وَرَدُّوا لِمَرْحَلِ
5 فَذَلِكَ يَوْمٌ لَنْ تَرَى أُمَّ نَافِعٍ عَلَى مُثْفَرٍ منْ وُلْدِ صَعْدَةَ قَنْدَلِ
6 وَلا تَبَعاً تَمْشِي بِرِأْسِ خَزُومَةٍ لَها قِبَةٌ إِنْ تَرْبُ فِيهَا تُجَلْجِلِ
7 حَمُولَةُ أُخْرى أَهْلُها بَيْنَ مَهْوَرٍ إِلَى مَسْكَنٍ مِنْ أَهْلِ كَرْمٍ وَسُنْبُلِ
8 وَلَكِنْ عَلَى قَرْمٍ هِجانٍ مُوَكَّلٍ بِلُؤْمَتِهِ أَوْ ذَاتِ نِيرَيْنِ عَيْطَلِ

[75] قال الحطيئة (الطويل):

1 أَلا كُلُّ أَرْماحٍ قِصارٍ أَذِلَّةٍ فِداءٌ لِأَرْماحٍ رُكِزْنَ عَلى ٱلْغَمْرِ
2 فَإِنَّ ٱلَّذي أَعطَيْتُمُ أَو مَنَعْتُمُ لَكَٱلتَّمْرِ أَو أَحْلَى لِخَلْفِ بَنِي فِهْرِ
3 فَبِٱسْتِ بَنِي عَبْسٍ وَأَفْناءِ طَيِّئٍ وَبِٱسْتِ بَني دُودانَ حاشا بَني نَصْرِ
4 فِدًى لِبَنِي ذُبْيانَ أُمّي وَخالَتي عَشِيَّةَ يُحْدَى بِٱلرِّماحِ أَبو بَكْرِ
5 أَبَوْا غَيْرَ ضَرْبٍ يُحْطَمُ ٱلْهامُ وَسطَهُ وَطَعْنٍ كَأَفواهِ ٱلْمُرَقَّعَةِ ٱلْحُمْرِ
6 فَقُومُوا وَلا تُعْطُوا ٱللِّئامَ مَقادَةً وَقوموا وَإِنْ كانَ ٱلْقِيامُ عَلى ٱلْجَمْرِ
8 لِيورِثَها بَكراً إِذا ماتَ بَعدَهُ فَتِلْكَ وَبَيْتِ ٱللَّهِ قاصِمَةُ ٱلظَّهْرِ

[76] قال أصمّ التيمي (الوافر):

1 أَتَتْنا أُخْتُ تَغْلِبَ فَٱسْتَهَدَّتْ جلائبَ مِنْ سَراةِ بَنِي أبينا
2 وأَرْسَتْ دَعْوةً فينا سفاهاً وكانتْ منْ عَمائرِ آخَرينا
3 فما كُنَّا لَنَرْزِيهِمْ زِبالا وما كانتْ لَتُسْلِمُ إِذْ أُتِينا
4 ألا سَفِهَتْ حُلومُكُمُ وَضَلَّتْ عَشِيَّةَ تَحْشَدُون لَها ثُبِينا

[77] قال القعقاع بن عمرو (الطويل):

1 وَهَلْ تَذْكُرون، إِذْ نَزَلْنا وأنتمُ مَنازِلَ كِسْرى، وٱلْأُمورُ حَوائلُ
2 فَصِرْنا لَكُمْ رِدْءاً بِحُلْوانَ بَعْدَما نَزَلْنا جَمِيعاً، وٱلْجَميعُ نَوازِلُ
3 فَنَحْنُ ٱلْأُولَى فُزْنا بِحُلْوانَ بَعْدَما أَرَنَّتْ، عَلى كِسْرى، ٱلإِما وٱلْحَلائلُ

[78] قال متمم بن نويرة (الطويل):

5 تراه كصَدْرِ ٱلسَّيْفِ يَهْتَزُّ لِلنَّدَى إذا لَمْ تَجِدْ عِنْد ٱمْرِىءِ ٱلسَّوْءِ مَطْمَعا
8 وإنْ ضَرَّسَ ٱلْغَزْوُ ٱلرِّجالَ رَأَيْتَهُ أخا ٱلْحَرْبِ صَدْقاً في ٱللِّقاءِ سَمَيْدَعا
11 فَعَيْنَيَّ هَلَّا تَبْكِيانِ لِمالِكٍ إذا أَدْرَتِ ٱلرِّيحُ ٱلْكَنيفَ ٱلْمُرَفَّعا
12 ولِلشَّرْبِ فَٱبْكِي مالِكاً ولِبُهْمَةٍ شديدٍ نَواحِيهِ على مَنْ تَشَجَّعا
13 وضَيْفٍ إذا أَرْغَى طُرُوقاً بَعِيرُهُ وَعانٍ ثَوَى في ٱلْقِدِّ حَتَّى تَكَنَّعا

[79] قال المخبّل السعدي (الطويل):

7 فَإِن يَكُ غُصْني أَصبَحَ ٱليَومَ ذاوِياً وَغُصْنُكَ مِنْ ماءِ ٱلشَّبابِ رَطيبُ
8 فَإِنّي حَنَتْ ظَهْرِي خُطوبٌ تَتابَعَتْ فَمَشْيِي ضَعِيفٌ في ٱلرِّجالِ دَبيبُ
9 إذا قالَ صَحْبي يا رَبيعُ أَلا تَرى

أَرى ٱلشَّخْصَ كَٱلشَّخصَيْنِ وَهْوَ قَريبُ

10 وَيُخبِرُني شَيْبانُ أَنْ لَنْ يَعُقَّنِي تَعُقُّ إذا فارَقْتَني وَتَحُوبُ
11 فَلا تُدْخِلَنَّ ٱلدَّهْرَ قَبْرَكَ حَوْبَةً يَقُومُ بِها يَوْماً عَلَيْكَ حَسيبُ

[80] قال مالك بن الريب (الطويل):

9 لَعَمْرِي لَئِنْ غالَتْ خُراسانَ هامَتي لَقَدْ كُنْتُ عَنْ بابَيْ خُراسانَ نائِيا
10 فَلِلَّهِ دَرِّي يَومَ أَتْرُكُ طائِعاً بنيَّ بِأَعْلَى ٱلرَّقْمَتَيْنِ وَمالِيا
11 وَدَرُّ ٱلظِّباءِ ٱلسّانِحاتِ عَشِيَّةً يُخَبِّرْنَ أَنّي هالِكٌ مِنْ وَرائِيا
13 وَدَرُّ كَبيرَيَّ ٱللَّذَيْنِ كِلاهُما عَلَيَّ شَفيقٌ ناصِحٌ لَوْ نَهانِيا
14 وَدَرُّ ٱلْهَوى مِن حَيثُ يَدْعو صَحابَتي وَدَرُّ لُجاجَتي وَدَرُّ ٱنْتِهائِيا
15 ودرّ صَبِيَّيَّ ٱللَّذَيْنِ تَعَلَّقا بِثَوْبِي وَقَدْ أَيْقَنْتُ أَلّا تَلاقِيا
16 تَذَكَّرْتُ مَنْ يَبْكِي عَلَيَّ فَلَمْ أَجِدْ سِوى ٱلسَّيْفِ وَٱلرُّمْحِ ٱلرُّدَينِيِّ باكِيا
17 وَأَشْقَرَ خِنْذِيذٍ يَجُرُّ عِنانَهُ إلى ٱلْماءِ لَمْ يَتْرُكْ لَهُ ٱلْدَّهْرُ ساقِيا
18 يُقادُ ذَليلاً بَعدَما ماتَ رَبُّهُ يُباعُ بِوَكْسٍ بَعْدَما كانَ غالِيا
21 تَقولُ ٱبْنَتي لَمّا رَأَتْ وَشْكَ رِحْلَتي سِفارُكَ هَذا تارِكي لا أَبالِيا
22 ضَريعٌ عَلى أَيدي ٱلرِجالِ بِقَفْرَةٍ يُسَوُّونَ قَبْري حَيثُ حُمَّ قَضائِيا
23 وَلَمّا تَراءَتْ عِنْدَ مَرْوٍ مَنِيَّتي وَخَلَّ بِها جِسْمي وَحانَتْ وَفاتِيا
24 أَقولُ لأَصْحابِي ٱرْفَعُوني فَإِنَّهُ يَقَرُّ بِعَيْنِي أَنْ سُهَيْلٌ بَدا لِيا
25 بِأَنَّ سُهيلاً لاحَ مِنْ نَحْوِ أَرْضِنا وَأَنَّ سُهَيلاً كان نَجْماً يَمانِيا

[81] قال حسان بن ثابت (المتقارب):

28 فَطارَ ٱلْغُواةُ بِأَشياعِهِم إِلَيهِ يَظُنّونَ أَنْ يُخْتَرَمْ
29 فَقُمْنا بِأَسْيافِنا دُونَهُ نُجالِدُ عَنْهُ بُغاةَ ٱلْأُمَمْ
30 بِكُلِّ صَقيلٍ لَهُ مَيْعَةٌ رَقيقِ ٱلذُّبابِ غَموسٍ خَذِمْ
31 إِذا ما يُصادِفُ صُمَّ ٱلْعِظامِ لَم يَنْبُ عَنْها وَلَم يَنْثَلِمْ
32 فَذَلِكَ ما أَوْرَثَتْنا ٱلْقُرونُ مَجْداً تَليداً وَعِزّاً أَشَمْ

[82] (قال عطية بن سمرة الليثي (الطويل

1 وَحَسْبي مِنَ ٱلدُّنيا دَلاصٌ حَصينَةٌ وَمِغْفَرُها يَوماً وَصَدْرُ قَناةِ
2 وَأَجْرَدُ مَحْبوكُ ٱلسَّراةِ مُقَلِّصٌ شَديدٌ أَعاليهِ وَعَشْرُ شُراةِ

[83] قال عتبان بن أصيلة (الطويل):

4 فَلا صُلْحَ ما دامَتْ مَنابِرُ أَرضِنا يَقومُ عَلَيها مِن ثَقيفَ خَطيبِ
5 فَإِنَّكَ إِلّا تُرْضِ بَكْرَ بْنَ وائِلٍ يَكُنْ لَكَ يَومٌ بِٱلْعِراقِ عَصيبُ
6 فَلا ضَيْرَ إِنْ كانَتْ قُرَيشٌ عِداً لَنا يُصِيبُونَ مِنّا مَرَّةً وَنُصيبُ

[84] قال الأخطل (البسيط):

3 والظاعِنونَ عَلى أَهْواءِ نِسوَتِهِم وما لَهُمْ مِنْ قَدِيمٍ غَيْرُ أَعْيارِ
5 قَومٌ إِذا ٱسْتَنبَحَ ٱلأَضْيافُ كَلْبَهُمُ قالوا لِأُمِّهِمِ بُولِي عَلى ٱلنّارِ
[6] فتُمْسِكُ ٱلْبَوْلَ بُخْلاً أَنْ تَجُودَ بِهِ وما تَبولُ لهم إِلّا بِمِقْدارِ
[7] لا يَشْأَرُونَ بِقَتْلاهُم إِذا قُتِلُوا وَلا يَكُرُّونَ يَوْماً عِنْدَ إِجحارِ
9 هَلّا كَفَيْتُمْ مَعَدّاً يَومَ مُضْلِعَةٍ كَما كَفَيْنا مَعَدّاً يَوْمَ ذِي قارِ
10 جاءَتْ كَتائِبُ كِسرى وَهْيَ مُغْضَبَةٌ فَٱسْتَأْصَلُوها وَأَرْدَوْا كُلَّ جَبّارِ

[85] قال النجاشي بن الحارثي (الطويل):

1 إِنَّ قُرَيْشاً وَٱلإِمامَةَ كَٱلَّذي وَفى طَرَفاهُ بَعْدَ أَنْ كانَ أَجْدَعا
2 وَحَقَّ لِمَنْ كانَتْ سَخِينَةُ قَوْمَهُ إِذا ذُكِرَ ٱلأَقْوامُ أَنْ يَتَقَنَّعا

[86] قال الأخطل (الطويل):

21 ولمّا رأى ٱلنُّعمانُ دوني بْنَ حُرَّةٍ طَوَى ٱلْكَشْحَ إِذْ لَمْ يَسْتَطِعْنِي وَعَرَّدا
22 وَلَاقَى ٱمْرَأً لَا يَنْقُضُ ٱلْقَوْمُ عَهْدَهُ أَمَرَّ ٱلْقُوَى دُونَ ٱلْوُشَاةِ فَأَحْصَدا
23 أَخَا ثِقَةٍ لا يَجْتَوِيهِ ثَوِيُّهُ وَلَا نائِياً عَنْهُ إِذَا ما تَوَدَّدا
26 وَما وَجَدَتْ فِيها قُرَيْشٌ لِأَمْرِها أَعَفَّ وَأَوْفَى مِنْ أَبِيكَ وَأَمْجَدا
27 وَأَصْلَبَ عُوداً حِينَ ضاقَتْ أُمُورُها وَهَمَّتْ مَعَدٌّ أَنْ تَخِيمَ وَتَخْمُدا
28 وَأَوْرَى بِزَنْدَيْهِ وَلَوْ كَانَ غَيْرُهُ غَدَاةَ ٱخْتِلَافِ ٱلْأَمْرِ أَكْبَى وَأَصْلَدا
29 فَأَصْبَحْتَ مَوْلَاها مِنَ النَّاسِ بَعْدَهُ وَأَحْرَى قُرَيْشٍ أَنْ يُهابَ وَيُحْمَدا

[87] قال معن بن الأوس (الطويل):

7 وَإِنَّ ٱلْمُصَفّى مِن قُرَيشٍ دِعامَةٌ لِمَنْ نابَهُ حِرْزٌ نَجاةٌ وَمَعْقِلُ
8 وَقَدْ عَلِمَتْ بَطْحاءُ مَكَّةَ أَنَّهُ لَهُ ٱلْعِزُّ مِنها وَٱلْقَديمُ ٱلْمُؤَثَّلُ
9 إِذا ما تَسامَتْ مِنْ قُرَيْشٍ فُروعُها فَبَيْتُكَ أَعلاها وَعِزُّكَ أَطْوَلُ

[88] قال عمر بن أبي ربيعة (المنسرح):

4 أَبصَرْتُها لَيلَةً وَنِسْوَتُها يَمْشِينَ بَيْنَ ٱلْمَقامِ وَٱلْحَجَرِ
5 بِيضاً حِساناً خَرائِداً قُطُفاً يَمْشِينَ هَوْناً كَمِشْيَةِ ٱلْبَقَرِ
8 قالَتْ لِتِرْبٍ لَها مُلاطَفَةً لَتُفْسِدِنَّ ٱلطَّوافَ في عُمَرِ
9 قالتْ تَصَدَّيْ لَهُ لِيُبصِرَنا ثُمَّ ٱغْمِزيهِ يا أُخْتُ في خَفَرِ
10 قالَتْ لَها قَدْ غَمَزْتُهُ فَأَبَى ثُمَّ ٱسْبَطَرَّتْ تَسْعَى عَلى أَثَرِي

[89] قال عمر بن أبي ربيعة (الكامل):

1 أَوْقَفْتُ مِنْ طَلَلٍ عَلَى رَسْمِ بِلِوَى ٱلْعَقيقِ يَلُوحُ كَٱلْوَشْمِ
2 أَقْوَى وَأَقفَرَ بَعْدَ ساكِنِهِ غَيْرَ ٱلنَّعامِ يَرُودُ وَٱلْأُدْمِ
3 فَوَقَفْتُ مِنْ طَرَبٍ أُسائِلُهُ وَالدَّمْعُ مِنّي بَيِّنُ ٱلسَّجْمِ

[90] قال ابن قيس الرقيات (الوافر المجزوء):

6 وقَدْ عَلِمَتْ قُرَيشٌ أَنَّ نا فَرْعٌ إذا ٱنْتَسَبُوا
7 مَراجِحُ في صُفوفِهِمُ وَفُرْسانٌ إذا رَكِبوا
8 وَأَخْوالي بَنُو لَيْثٍ وَضِئْءُ نِسائِهِم نُجُبُ
9 هُمُ مَنَعُوا تِهامَةَ حَيْ ثُ تَحْمِي بَعْضَها ٱلْعَرَبُ